

## New School of Architecture, University of Illinois, Navy Pier

The Chicago Undergraduate Division of the University of Illinois was established at Navy Pier in October, 1946, as a part of the program of the State to meet its share of the national emergency in higher education resulting from the overwhelmingly increased demand, primarily by veterans, for instruction at the University level. Courses for freshmen and sophomores are offered in the College of Liberal Arts and Sciences, the College of Commerce, and the College of Engineering. Architecture and architectural engineering curricula, a part of the College of Fine and Applied Arts, is offered under the College of Engineering. Courses of instruction are identical with those available in similar fields of undergraduate work on the Urbana campus, and admission requirements are the same.

Every effort is made to integrate the instructional program with the cultural resources of the City of Chicago so as to provide a superior educational unit. The University, as a public institution, desires that every student shall have the best possible opportunity to develop his individual capacities to their fullest degree.

The Chicago Undergraduate Division, through its educational, social, and cultural program, strives to provide its student body with the same high degree of service which has been so long a part of the University's tradition. The enrollment at Navy Pier is 4,550, and the Architectural Department only three years old, has nearly three hundred students.

Strategically located in a city of architectural importance, cultural opportunity, and a wealth of construction, the architects of Chicago have a co-operative opportunity to make this not only their training field and source of draftsmen, but to create potential asset to the profession.

Although it is located on a temporary and unique campus at Navy Pier, the Architectural Department has unequaled facilities at the far east end of the pier adjacent to the auditorium. The Administrative Offices are at the base of the South Tower. We have two spacious drafting rooms on the second level with high ceilings and huge windows framing Chicago's inspiring skyline. There are 51 new Hamilton tables in each room, with diagonal fluorescent trough lighting providing eighty foot candles on the boards. Each room has large sinks to make sketches and is equipped with a radio, and there are outlets at each table for compressed air for air brush work.

The Department has a General Engineering Design Drafting Room for instruction in shades and shadows and perspective. There is also an assembly

room for lectures in design, history and general programs. This is equipped with a stereopticon, motion pictures and a balopticon. We have ample gallery space for the hanging of drawings, exhibits, a materials museum and an exhibit of sculpture. We operate our own blue print, ozalid and photostat machines and also have photographic dark room facilities.

The Pier is a revelation to a visitor. Tremendous transitions have taken place to make it an efficient and well-equipped college.

The Physics and Chemistry Laboratories are supplied with the newest equipment and our shops have the most modern type of machines. There is a modern educational production line extending three-quarters of a mile.

The Library, although tremendous in size, at present is limited in architectural literature; however, with a co-operative arrangement with Burnham Library and the generosity of Mr. John Root of Holabird & Root, we expect to establish a workable academic architectural library within the department.

The Design Staff consists of eight men of practical experience. The majority are registered architects, none are educators, consequently they are free of traditional methods. We recognize the challenge and within the limitations of the curriculum we will try to develop sound design principles, much needed in the architectural organizations of today.

Our students, for the most part, are mature, serious, enthusiastic and able. Many are married veterans with children and earnest in their efforts to fit themselves better for their responsibilities. Their experiences in war have given them a wide perspective and an ability for logical thinking.

The entire group has united into a club, promoting their own programs and exhibits. This club also establishes a means whereby student problems can be brought to the attention of the faculty. The Department wishes to exert a minimum of restraint and to seek the maximum of individual responsibility. The club will direct our gallery of architectural fragments, an extensive permanent exhibit of building materials, catalogue files, a library of working drawings, periodical clipping files and files of construction details. The Department will direct a placement bureau for positions in architectural offices.

Our curriculum, in principal, is identical with Urbana, offering a general architectural option, placing the major emphasis on architectural design and construction. The architectural engineering option



stresses the structural and mechanical aspects of architecture. Both options make great importance of working drawings and details of all types of construction. The making of models, modeling, sketching, water color and life drawing are all complimentary to the single purpose of expressing ideas in various media, in color and mass visualization.

Since the practice of architecture is so diversified that no one can encompass it in all its details, some degree of specialization is necessary. A general understanding of the profession of architecture from the standpoint of design, choice of materials, safety, and economy, and of the architect's duties is emphasized in both options. The first year of work is identical in both; a field of specialization is selected in the second year.

The general architecture option places the major emphasis on architectural design and includes a substantial program in architectural engineering. While the aesthetic is emphasized, basic preparation in liberal and scientific fields is required. The aim is to train the student for efficient service as a draftsman or designer in an architectural organization and to provide him with the necessary foundation for future independent practice.

The architectural engineering option offers a major study in building design, a thorough training in all forms of building construction, and emphasizes the structural and mechanical aspects of architecture. As the curriculum includes two years of architectural design, freehand drawing, and the history of architecture, the student primarily interested in architectural engineering can acquire a considerable knowledge of the artistic and utilitarian phases of planning. This option affords a relatively wide range of elective courses in the social sciences, business engineering, and language and literature. It also provides sufficient training for independent practice as an architectural engineer.

In design we subscribe to the Beaux-Arts Institute of Design program which is entirely an American institution issuing problems simultaneously to all colleges participating, stimulating inter-scholastic competition. These problems are written by prominent architects. They do not advance styles or theories in design, and judgments are made by invitation Architect Juries who base their opinions on the quality of the work submitted. These programs are supplemented by local problems and sketches.

We also emphasize architectural history as a laboratory to discover architectural verities and to develop taste and appreciation.

We consider architecture as "organic" and not "stylistic." New materials and "Machine Design" may be the mediums of the "Internationalists," but functionally architecture must result from the designer's ability to fulfill the cultural, social and economic requirements with materials suitable geographically and to its elements.

Our purpose is to promote "how to think" and not "what to think." A sound training in design and

good habits in thinking not only provided for the solutions of the past, but are producing results today.

We are admittedly in economic and social changes which always reflect in architectural design and its progressive changes, so it can be expected that in denying that anything good has been accomplished in the past that this period has contributed a new but yet unrealized modern architecture. In such a synthesis, architecture is not only a craft and a science, both functional and machine structural of modern machine materials, but it must also be an expression of life and culture. There should still be some romantic glorification of creative imagination inasmuch as architecture is still one of the Fine Arts.

None of our self-appraised "individualists" can predict the architecture of tomorrow, so it remains our responsibility to teach honesty in principles and to recognize the fundamental qualities of contemporary values.

We earnestly solicit the interest of every architect and architectural organization in our program. Several architects have already given their services on Judgments and many have visited the Department. We would appreciate criticism, speakers, contributions of architectural books, periodicals and working drawings.

The Illinois Society of Architects has proposed awarding a medal annually, and we hope the Chicago Chapter of the A.I.A. will become interested in our activities. The Producers Council members and many manufacturers are cooperating in sending us materials for exhibits, educational films and in scheduling speaker programs. The Art Institute has provided sculpture used in the Art Department and propose giving numerous architectural fragments. The Burnham Library has co-operated with reference material, and the Chicago Public Library has afforded much needed help and consideration.

The University of Illinois branch at Chicago will probably become permanent. Its present quarters may not permit the expansion of all colleges to a four year course; however, the Architectural School could be extended. Surveys are being made and plans are contemplated for a permanent Chicago Campus.

—H. B. McEldowney, I.S.A.,

Associate Professor,

Director, Department of Architecture

### U. of C. Archaeological Institute Lectures

Kenneth J. Conant, professor of architecture at Harvard University, gave the first in a series of illustrated lectures being sponsored by the Archaeological Institute of America during the winter quarter in the Oriental Institute at the University of Chicago. His lecture, on January 23, was on "Russian Church Architecture," a brief summary of which follows:

Prof. Conant has specialized in the Romanesque and the Byzantine, but remembered with great pleasure his two journeys to Russia (1935 and 1936).



## Officers

G. HAROLD SMITH.....	President
30 North LaSalle St.	Tel. State 0139
WILLIAM PAUL FOX.....	First Vice President
6225 N. Claremont Ave.	Tel. Rogers Park 7720
ARNOLD J. KRUEGEL.....	Second Vice President
4 East Clinton St., Joliet	Tel. Joliet 2-3241
JAY C. ORRELL.....	Treasurer
228 N. LaSalle St.	Tel. Dearborn 7801
NATHAN KOENIGSBERG.....	Secretary
155 North Clark St.	Tel. State 4206
H. L. PALMER.....	Financial Secretary
BULLETIN CIRCULATOR—CONTRACT DOCUMENTS	
134 North LaSalle St.	Tel. Central 4214

Chicago 2

## Board of Directors

For 1 year	BENJAMIN F. OLSON	R. HAROLD ZOOK
For 2 years	RICHARD E. SCHMIDT	ARTHUR WOLTERSDFORF
For 3 years	FELIX M. BERNHAM	KENNETH A. MCGREW

## Board of Arbitration

JOHN A. ARMSTRONG	
HUBERT BURNHAM	SIGURD E. NAESS
JOHN C. CHRISTENSEN	JOHN W. ROOT
BENJAMIN A. HORN	LEON E. STANHOPE

## Editor Monthly Bulletin

ARTHUR WOLTERSDFORF, 520 N. Michigan Ave., Chicago 11, Ill.

## Food for Thought

The two senior architectural bodies in Chicago, supplemented by talks before the Chicago Building Congress, have had interesting programmed speakers in the fall of 1947, followed by discussions on subjects vital and hence interesting to the profession. The Chicago Chapter, the senior of the two, was organized in 1869 and the Illinois Society of Architects was organized under the name Chicago Architects' Business Association in 1897. The Society's discussions revolved around such practical subjects as Old Chicago Buildings, discussed by Col. Harry A. Musham whose father was an important figure in fighting the Great Fire of 1871. The Colonel began his story with a history of Chicago in 1814-15, carrying it through the town, then the city incorporation, its boom days, its buildings, destruction of buildings in the fire and ended with advice bearing on future buildings to resist bombing from the sky. He said the German cities were destroyed in the late war not through their masonry walls collapsing but through the destruction of roofs and floors below. The Colonel thought architects should consider for future planning, walls suggesting the pyramids in their tapering, crowned by roofs of masonry that could repel attacks from bombs.

The Society's next meeting on October 11th was a state-wide meeting where the Illinois Architectural Act and a State Building Code were discussed and an interesting, penetrating paper was read by Dean Rexford Newcomb of the University of Illinois on "Architecture in the Midwest," illustrated by slides.

The Society's November meeting was devoted to discussion of the proposed new Chicago Building Code. On the program were represented Henry Penn who talked on steel, W. H. Sommerschild who talked on Portland cement construction, and Larry P. Keith who talked amusingly on the position of

wood in the proposed Code, and wondered why stresses on this material were included when opportunities for the material's use were so generally prohibited.

The Chicago Building Congress, with the Chicago Plan Commission represented, discussed housing with revolutionizing neighborhoods under the Chicago Plan and new zoning.

In November the Chicago Chapter, A. I. A., discussed the proposed Chicago Building Code with John Merrill present, speaking as the city's expert and consultant on this subject. Meyric R. Rogers, Curator of Decorative Industrial Arts, Chicago Art Institute, and a graduate architect from Harvard University, closed the formal speaking with a discussion of architectural design. He said efforts to express the modern day in architecture were not new, since this had been going on since 1850. He referred to Walter Gropius and the Bauhaus in Germany followed by French efforts, Sir John Soane, architect of the Bank of England, and said he believed that architecture was evolutionary rather than revolutionary.

The Chapter's December meeting was featured on the program with an address by Serge Chermayeff, A.I.A.-F.R.I.B.A. Mr. Chermayeff takes the opposite view from Mr. Rogers. He believes that architecture today should begin with the Industrial Revolution started a hundred years ago. What is back of that is dead stuff and not a part of modern living. He thinks that architects are on the way out and will be replaced by engineers unless they forget the past and begin with the Industrial Revolution.

All these views are interesting and typical of today. Consensus of opinion is lacking. One wonders whether architecture and its creators are not affected by the vision of surrealism whose painting and sculpture was displayed through November and December in an exhibition at Chicago's Art Institute. The exhibitors certainly showed a sense of color; the sculptors in many cases a feeling for form; but what the picture or plastic wanted to say was a guessing game for the observer. One wonders whether architecture today in its expression, particularly by the ultra-modernists, is not in the same position as the surrealists.

## Volume of Building

The often repeated reports of building activity in the Year of Our Lord 1947 are refuted with statistics in an editorial in the December 11 "Engineering News-Record." The statement "that 1947 will be the second largest construction year in history," the editor denies. "Don't believe it, and, above all, don't take any satisfaction in it."

We are not spending more for construction in 1947 than in any but the peak war years. James W. Follin, assistant administrator, Federal Works Agency, is credited with the true perspective when he says that the 1947, \$12 billion volume is actually \$6.5 billion in terms of 1939 dollars. With the latter

(Continued on page 6, Column 1)



## Illinois Society January Meeting

The Illinois Society of Architects held its regular January dinner and meeting in the clubroom of the Art Institute of Chicago on January 27, which was one of the coldest nights of the season with the temperature hovering around zero and caused a few who live at far distances and expected to be present to head for the suburban trains. Fifty-four attended the very interesting and entertaining meeting.

President Smith called the meeting to order at 8:15 P. M. The minutes of the November 25 meeting were read by Ralph Llewellyn because of the unavoidable absence of Secretary Koenigsberg, and they were approved as read. The President then introduced Mr. Herbert E. Downton of Elmhurst, Illinois, newly elected to membership in the Society and he received a rousing applause of welcome from the members. The following guests were then introduced by the President: Messrs. Carl Zimmerman, President of the Chicago Cut Stone Contractors Association, George F. Bollenbacher, Robert Correll, and D. O. Tomey, all connected with the stone industry in Chicago.

Mr. M. J. Morgan, President of the Indiana Limestone Institute, was introduced by President Smith as the speaker of the evening. Mr. Morgan spoke most interestingly concerning limestone and the cut stone industry and related much information regarding the use of Indiana Limestone throughout the United States, Canada, Alaska, England and several South American countries. He mentioned many buildings constructed of Indiana Limestone in the various states, which were built some as long as a hundred years ago and which are still in a good state of preservation. He told about the various quarries and the colors of stone obtainable from each quarry. Mr. Morgan stated that in 1880 stone was sent to New York for one of the Vanderbilt homes of which Mr. Richard M. Hunt, one of the eminent architects of that day, was the architect. Mr. Richard E. Schmidt called attention to the Borden residence located at the Northwest Corner of Bellevue Place and Lake Shore Drive which is in the same style of architecture as the Vanderbilt residence and was also the work of Richard M. Hunt and was built in 1884.

The new moving picture made by the Indiana Limestone Institute was then shown. The picture covered many phases of the production and processing of limestone as used in the building industry from the quarry through to the stone in place. Many buildings in which limestone was used, some of which were of recent construction, were shown.

At the conclusion of the showing of the picture, President Smith asked for questions and Mr. Morgan replied to a number of questions from the floor.

The evening was most enjoyable and informative and a vote of thanks was given to Mr. Morgan.

There being no items of new business, the meeting adjourned at 9:00 P.M.

—H. L. Palmer, *Financial Secretary*

## Chicago Must Move

The Chicago slum clearance and housing program, recently approved by the voters, is the first concrete, long range planning which takes the rehousing needs of the displaced families into consideration. It will not, however, provide for the 15,500 families now blocking the Superhighway, Medical Center, Michael Reese Hospital, or Illinois Institute plans.

To enable these programs to go forward, advantage must be taken of every available device, including: (1) a skillfully co-ordinated slum clearance priorities system; (2) a central relocation bureau; (3) use of properties on non-critical clearance sites as temporary facilities for critical area families; (4) mobile units, trailers, or other temporary units for immediate and emergency needs; (5) a plan for moving structurally sound buildings from clearance sites to other locations; (6) a plan for reconditioning any suitable idle structures.

—Tomorrow's Chicago Metropolitan Housing Council.

## Report of the President

Believing that our members should be informed of the actions of the Board of Directors and its reasons for those actions, we present the following correspondence. The first letter is from Mr. Earl C. Worthington, Secretary-Treasurer of the Architects Association of Illinois. Our answer follows:

"The Architects Association of Illinois and the Illinois Society of Architects have announced common objectives undertaken in the interest of both the people of Illinois and the architects practicing within the State. We are sensible of the many past successes of the Illinois Society of Architects on behalf of the profession. We therefore invite you, as we are inviting other interested groups in the State, to make common cause with us.

Two matters are of immediate concern on which independent action has been initiated. These are:

- (1) The establishment of a State Building Code
- (2) The strengthening of the Illinois Architectural Act.

We suggest that both objectives can be advanced through the joint meeting of our committees appointed for the purpose. If you will advise us of your willingness to co-operate in our mutual interest, we will be glad to undertake the arrangements for such joint committee meetings at the earliest convenient date.

(signed) *Earl C. Worthington*  
*Secretary-Treasurer."*

This answer was sent to Mr. Worthington.

"Your letter of December 19th was laid before our Board of Directors at the regular meeting on January 13th. The Board has directed me to send you the following reply.

It seemed to the Board that you were possibly not entirely familiar with the history of the Society and its past activities. May we touch upon them for a moment.

The organizing of the Society fifty years ago was due to the conditions then existing in the profession and the disinclination of the Chicago Chapter to do anything about them. Many Chapter members, being dissatisfied, assisted in the organizing. The purpose of the Society was to handle business and legislative activities. At the very first it was successful in having enacted an architects' registration act. This was the first one passed in this country and has served since as a pattern for other states until all but a few now have registration acts. In the years since, the Society has handled state legislation with excellent results.

The Illinois Architectural Act was for the purpose of insuring certified architectural service to the public. We believe that purpose is defeated when architects practice in corporate form, for the practice of architecture has always been considered a personal service. The intent of the recent proposed legislation was to strengthen the Act in this particular and to make easier the prosecution of violators.

The Society, being a state organization with no outside ties or influences, believes that matters of state laws are the peculiar province of the Society; especially so when its past performances are considered. For these reasons the Society desires and would be happy to have suggestions from any architect, architectural organization or the public, wherein our state laws could be strengthened to the benefit of the public. These suggestions, whether in writing or in person, will receive careful consideration."

(signed) *G. Harold Smith*  
*President.*

It would appear that others are also of the opinion that architecture is a personal service. In a current bulletin issued by the Ohio State Board of Examiners of Architects and sent to architects registered in Ohio, we find the following: "Our profession is one of the last survivors of the group whose services are based upon individual effort and personal initiative. Such singleness is necessary by the very nature of the practice of the profession of architecture, which is a creative profession."

The following have been elected to membership in the Society: Fred V. Schoy, Charles Garman Rummel, H. S. S. Lovell, Richard E. Drover, Henry Louis Mikolajczyk, and Raymond S. Knowland who is from Rockford.

—G. Harold Smith, *President, I.S.A.*



## Chicago Chapter A. I. A. December Meeting

There came to the December meeting of the Chapter, held as usual in the Builders Club, sixty-one men. They enjoyed a good dinner, had the privilege of buying cocktails before dinner, and then settled down to give rapt attention to a man whose name is familiar as a revolutionary in architecture. He is Russian by birth, trained in England, an F.R.I.B.A. and an A.I.A.; partner at one time of Eric Mendelssohn, the German architect who left Berlin about the time Hitler came to power and opened offices in London, Tel-Aviv and New York consecutively, and is now practicing in San Francisco. To return to our star of the Chapter meeting, his name is Serge Chermayeff.

Before taking up the theme of the evening, we have to say that the secretary reported on the minutes of the November meeting. President Cromelin announced that the National A.I.A. Convention in 1948 would be held at Salt Lake City. He then introduced Chicago's new Commissioner of Buildings, Roy T. Christiansen. Other visitors introduced were John Leland Benson of the New York Chapter, Francis Meisch of the Minnesota Chapter and last but not least Stanley T. Parks, F.R.I.B.A. and F.R.A.I.A., Melbourne, Australia. Membership Chairman Kalisher read the names of new members elected to the Chapter. The President made reference to the Christmas party scheduled for December 23.

And now to the theme of the evening presented by Chermayeff on the subject "Design and the Problems of Production." The speaker was obliged to address the company seated since he was wearing a plaster cast. Reflecting on Meyric R. Rogers' treatment of the same theme at the October Chapter meeting one might designate the Rogers treatment as evolutionary and the Chermayeff treatment as revolutionary. Chermayeff felt that the architect's profession was truly in a pathological condition—shall we say morbid—since the large construction projects were being done by engineers; that great advances were being made by physicists and other scientists and in the general picture architects were being left hopelessly behind. Too few of us, he said, were practicing our profession for art's sake and too many are in it for the sordid purpose of making money.

Mr. Chermayeff believes that the architect's thought on design should begin with the industrial revolution, begun 100 years ago, and that everything before that should be left out in our thoughts on new structures. He contended that the modern trend in architectural design, together with mass production, could produce houses having twice the floor area at half the cost. The result, a complete sweeping away of the conventional type of thinking and adopting a new look through pre-established unit construction. After Chermayeff's finale the President asked for questions from the floor. There were questions, yes, but apparently these were confined solely to the revolutionists in design. The more conservative refrained from asking questions.

## Chicago Chapter, A. I. A. January Meeting

Seventy-three members and guests attended the Chapter meeting held on January 6 at the Builders Club. President Cromelin opened the meeting. Paul Gerhardt, Jr. then gave a resume of the main topics discussed at the semi-annual meeting of the Directors of the A.I.A. held in Charleston, S. C., on December 4, 5, and 6. The 1948 Convention is to be held in Salt Lake City on June 20-25.

The meeting was then turned over to Mr. Thomas E. Cooke, program chairman, who introduced the speaker of the evening, Mr. Kurt Versen, of Englewood, New Jersey, authority on modern lighting.

Mr. Versen gave an excellent talk on the subject of lighting in architecture, illustrated by interesting slides. He was frank and honest in his statements and "debunked" a good many modern theories. One of his points was to the effect that in installations where displays might be moved and rearranged from time to time, it was necessary that the ceiling

be used to best possible advantage as a general lighting feature or medium, thus permitting the desired flexibility below.

The speaker stated that alleged lighting experts actually know very little about lighting as a medium for seeing. He did emphasize the interest in commercial work in having displays lighted effectively for two purposes: first, attractiveness, and second, what he called "seeability." He brought out the point that progress was so rapid that what might seem to be an excellent solution today—one perfect from an engineering standpoint—could be obsolete tomorrow.

His slides showed some very interesting examples of commercial lighting, using different types of lighting media, such as hot and cold cathode, incandescent and fluorescent. Frequently his installations used different combinations of these methods in order to attain certain striking effects.

## Chicago Public Library Celebrates Jubilee

The Chicago Public Library is celebrating its diamond jubilee this year and started off with a special anniversary program which was held in the library's assembly hall on Saturday, January 3. The program was an occasion of great significance, for it celebrated the living present, looked toward a future of even greater service to the community and reviewed a past which has been dramatic. Carl B. Roden, librarian, told the story from the days when the library consisted of 12,000 volumes in a building converted from a watertank to its present position as the largest circulating library in the world, with 65 miles of shelving filled with books which are used by one out of every five citizens of Chicago.

When the books collected by the British people began to arrive after the Fire of 1871, a home had to be found for them, and with the smoke still charring their memories, the committee's first thought was for a fireproof repository. A water tower on the corner of LaSalle and Adams Streets had withstood the fire, so it was presumably fireproof. It became the home of the first Chicago Public library. It was 60 feet across and 20 feet high, with a skylight taking the place of its cover.

Col. Robert R. McCormick, principal speaker of the afternoon, told the history of the library's present home, which was dedicated fifty years ago. It was designed by Shepley, Rutan and Coolidge.

Other speakers at the celebration included Dr. Stanley Pargellis, head of the Newberry Library; Carl Milam, executive secretary of the American Library Association; and Mayor Kennelly.

## Tough Paints from Sour Milk Acid

Dr. Paul D. Watson, U. S. Department of Agriculture, stated before the American Chemical Society that a series of tough, serviceable new paints are made from lactic acid, the acid which makes milk sour. This acid is a by-product of the cheese industry and is produced in immense quantities, polymerized and made into resins with fatty acids. These resins can be spread as paint-like films.

F. J. Williams and A. R. Pitrot of National Lead Company proposed for house paint pigments that keep their color longer, fine particles of silica to which the monobasic sulfates and silicates of lead are chemically cemented. These present a defiant wearing surface to the weather.

—*Science News Letter.*

"In the hundred years from 1840 to 1940, Slichter, Harvard professor, estimates that the output per man in American industry increased, roughly, sixfold. On that basis prices should fall, but for many years, as everyone knows prices have risen sharply, the reason being money wages have risen faster than technological advances could increase production."



(Continued from Page 3, Column 2)

dollars 1947 volume about equals 1939, and is below that of several single years in the 1920's.

Compared with the national income, \$12 billion can be shown to be entirely inadequate. For 1947 it will be less than 6 per cent; for 1939 it averaged 10½ per cent. We should have spent \$21 billion instead of \$12 billion to bring 1947 up to the past twenty year average. "Discounting the waste and inefficiency of war construction, we probably built twice as much in 1942 as in 1947.

In 1947 we did not approach our capacity because other industries took some of the materials and manpower, and because construction costs were excessive. "A country with 15 per cent more people and 200 per cent more national income than in 1929 can and must build more rather than less than was built then."

### Hurricane-Proof Houses

Hurricane-proof houses of pre-cast concrete are under construction at Guam island in the western Pacific for use by Navy island-based families.

They are designed to resist earthquakes, fire, insects, and rodents. Materials for the houses are shipped to the island in bulk, and the wall and roof panels are molded, finished, surface-treated and cured where they are cast. The parts are then taken to the home site and erected on a concrete foundation and floor already laid.

Instead of windows, the buildings have screened door-like openings on three sides, all equipped with Venetian blinds. This permits ventilation, an essential in Guam's hot climate. Inside partitions are plywood. Kitchen and bathrooms are completely modern, and all services are electric. The wide over-hanging roof, to give protection against hot sun and heavy tropical rains, is of built-up asbestos for insulation.

—*Science News Letter.*

Did you know that an old Chinese philosopher by the name of Li Liweng (meaning "old man with a bamboo hat") who lived from 1611 to 1679, also invented the misused picture window. Only he didn't misuse it. Instead of looking out on a dust-covered noisy street, his window really framed a picture, and he called it the "unintentional painting" or the "landscape window." We are disposed to wonder how many simple folk before the days of Li Liweng discovered the thrill of framing a bit of Nature's artistry and thus making it his own.

—*George C. Wright, Indiana Chapter A.I.A. Bulletin.*

Assistant Professor of Architecture F. C. Salmon of Pennsylvania State College is quoted as saying: "School design in this country has lagged far behind progress made in teaching."

Whether you realize it or not, you are working for the government ten days out of every month.

This warning to wage earners comes from Dr. George S. Benson, president of Harding College of Searcy, Arkansas. He says, "If you are an average person, you pay taxes at the same rate as if your employer paid you no wages ten days out of each month, but, instead, paid the check over to the government."

One reason, Dr. Benson points out, is the tremendous increase in the governmental payroll. In amplification, he adds: "Leaving the city and state governments out of the picture, it is estimated that one out of every eight persons in the country is on the federal payroll right now in one form or another. This is a total of more than 16 million persons."

—*P. G. & E. Progress.*

### Announcements

The American Academy in Rome announces eight Fellowships for mature students capable of doing independent work in musical composition, painting, sculpture, architecture, and landscape architecture. Research Fellowships carry a stipend of \$2500 a year and residence at the Academy. All other Fellowships carry a stipend of \$1250 a year, transportation to and from Rome, studio space, residence at the Academy, if desired, and an additional travel allowance depending on costs in Europe. The total estimated value of each Fellowship is about \$3,000.

**ARCHITECTURE:** Two Fellowships. The Wm. Rutherford Mead Fund, the Daniel H. Burnham Fund, the Arnold W. Brunner Fund, and the Katherine Edwards Gordon Fund, provide for these Fellowships.

**LANDSCAPE ARCHITECTURE:** One Fellowship. The Garden Club of America provides for this Fellowship.

Requests for applications should be addressed to Miss Mary T. Williams, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

Herman Smith, M. D., 4801 Ellis Ave., Chicago 15, Illinois, and Otis N. Auer, 78 Ridgewood Avenue, Glen Ridge, New Jersey, announce their association to architects as consultants in development of the tentative hospital building program and plan.

The Chicago Chapter, A.I.A., will again sponsor a refresher course in preparation for the State Architectural Examination. Classes will be held each Tuesday and Thursday, beginning January 20, 1948, from 6:30 to 8:30 P.M., for a period of seventeen weeks, at the Institute of Design, 632 North Dearborn Street. A two and one-half week period will be devoted to Mechanical Engineering. A period of twelve weeks will follow covering Structural Engineering, and the remaining two and one-half weeks will be devoted to Specifications, Office Procedure and Contract Documents.

For further information contact Edward L. Burch, Jr., 307 North Michigan Avenue, Chicago.

Roy M. Schoenbrod announces the establishment of the firm of Roy M. Schoenbrod and Associates, Architects and Engineers, with offices at 1253 N. LaSalle Street, Chicago.

Clair W. Ditchy of Detroit, Michigan, was elected secretary of the American Institute of Architects at the recent board of directors meeting in South Carolina. He succeeds Alexander C. Robinson of Cleveland, Ohio.

Chicago architects won three prizes in a \$5000 essay contest conducted by the Chicago Plastering Institute on the subject, "I Prefer Plastering in My Home Because . . ." The first prize of \$2000 went to D. Coder Taylor and third prize of \$500 was awarded to Fred C. Weber, both Chicago architects. There were also 30 awards of \$50 each, one of which was given to Peter Mayo, architect, Chicago.

Nathaniel A. Owings, Chicago architect, was appointed to a four-year term as chairman of the Chicago Plan Commission, to succeed A. H. Mellinger. The appointment was announced by Mayor Kennelly on Jan. 15. Reappointed as commissioners were: Morton Bodfish, Elmer Stevens, W. Ellis Stewart.

The Architectural Review, London, England, in its October 1947 issue contains the following note. "Resumes" For the convenience of its foreign readers The Architectural Review now contains synopses of its principal contents in French, German and Russian. Other languages are used when the contents of any particular issue are of special interest to those speaking them."



## Historic Midwest Houses

*Historic Midwest Houses* by John Drury, University of Minnesota Press, 1947.

When John Drury surveyed his expansive Midwest, which he has made to stretch east and south from Canada and Deadwood Dick's cabin in the Dakotas to Gen. Putman's Puritan house on the Ohio, he mounted no ivory tower. Instead he explains the things he has seen during his arduous travels in everyday terms as a good newspaper man should.

This doughty regionalist announces his intentions at the outset and he carries them out well in this entertaining book. Among them are three—to demonstrate that worthy historic houses are to be found west of the Appalachians, to disclose the common humanity of the great through their homes, and to tell their stories historically rather than architecturally.

But it seems to this reviewer that in doing these things our author has performed recording and explanatory services for Midwest domestic architecture which were needed and in a manner easily understood. No bookish pedant with attention riveted on matters of "composition," "influence," and classic detail, could have done as well. Drury's approach has been human and environmental. The eighty-seven dwellings which he has described, constitute a complete and unprejudiced picture of our building mores from frontier days down to the 1890's. Like it or not, it is ours—in its moments of ugliness, of fine simplicity, and of strength and beauty.

Though preoccupied with historical aspects of the many structures included in the work, Drury has nevertheless dealt with their architectural aspects with understanding. He employs terms like "Greek Revival," "Colonial," "Hudson River Gothic," and "Victorian" with increasing correctness and restraint.

His method of subject selection ("Who's Who" and the Federal Writer's Project played quite as important roles, it would seem, as did the Historic American Building Survey), has resulted in astonishing architectural contrasts. Though it is often said with truth that diversity of type is the predominant quality of early Midwest architecture, this fact has nowhere else been made more evident.

Within this comely book are presented with writing skill and good photography, the portraits of the homes of many kinds of men, and usually their characters can be easily discerned in their wood, stone, or brick forms, as in Jesse James' sagging shack in Missouri, or the "Great Commoner's" Lincoln home. Stately Greek mansions of Lanier's and Taft's, Buffalo Bill's shaggy Victorian villa on the Platte, Minnesota Governor Sibley's fine little stone capitol-residence, fantastic St. Hubert's Lodge on the Mississippi, and ornate Villa Louis nearby at Prairie du Chien, are included in this fascinating Midwest crazy-quilt.

Such Americana as the Gates-Wallace-Truman place in Independence or the Henry Wallace birthplace in Iowa hold special interest. The former is now our "Summer White House," over-porched and jigsawed, and is less dignified in design in the reviewer's opinion, than homes of the eight other Midwestern presidents included. Wm. Henry Harrison's house in Vincennes has great distinction and is cared for, Benjamin Harrison's near Cincinnati is falling apart. The Wallace farm house is indeed a residence of the "common man" and a triumph of architectural mediocrity. Frame, with eight paned windows of the 70's, an added porch of the 80's (mistaken by the author for "Southern" style), it yet conveys an atmosphere of admirable Midwest respectability and industry, and is worthy of record.

Not more than ten examples are included for each state in our author's Midwest—Ohio, Indiana, Illinois, Missouri, Michigan, Iowa, Wisconsin, Minnesota, Nebraska, Kansas, and North and South Dakota. It is natural that emphasis in selection should favor homes of the literary—McGuffey, Dunbar, Riley, Sandburg, Lardner, Garland, White, Willa Cather and Eugene Field are there with others. All are interesting though it is noted that the Cather front fails to accord with the sensitiveness of "My Antonina," while Field's St. Louis brick birthplace revels in gracious Greek forms—such are life's incongruities.

Hoover's cottage-birthplace at West Branch was much more charming than Grant Wood's painting in two-story form indicates. Middle Victorian florid monuments in which lived the Tycoons are there too—Sherman's of Des Moines and Mitchell's of Milwaukee. Many choice surprises await our reader, such as Dvorak's boxlike retreat at Spillville, the Boone stone house in Missouri where the frontiersman spent his last days, Tom Sawyer's at Hannibal with Sam Clemens standing in front, Chateau de Mores in far North Dakota and Erick Egge's Decorah Cabin with central twin door and window. The Tank cottage at Green Bay is delightful.

Short historical descriptions of the states, each accompanied by a graphic map giving locations of the architectural examples, have been provided, relieving the author of responsibility for general historical comment in the separate articles and at the same time showing the reader easily about. This work contains a great amount of carefully gathered information bearing on the houses presented. It is a source of regret that no bibliography has been included though citations and attributions are frequent in the text.

Again and again during the narrative the reader encounters the phrase, "maintained as a museum," "taken over by the Commission," "acquired by the State," "City" or an Association." According to the author's statement over half of the total number are museums open to visitors and therefore liable to receive a measure of protection against the ravages of time and change. Doubtless many persons will become acquainted through the present work with these far away things and will visit them. But it is a sad fact that there is not a single museum house in Chicago or indeed within the Chicago region.

The author in his excellent "Old Chicago Houses" gives full description of the Henry B. Clarke House, called the "Widow Clarke," removed years ago to its present location at 4527 S. Wabash Ave. from near 16th and Michigan. Drury was the first to write about this fine old mansion of a prominent early Chicagoan, and it has been marked by a historical plaque and measured by the Historic American Building Survey along with John Wentworth's, near Lyons, and the Sheldon on Congress St., soon to be acquired by a patriotic society.

These Chicago houses are as meritorious architecturally as many in "Historic Midwest Houses" and are packed with early associations. Drury's many writings about historic architecture in the Midwest have done incalculable good in a neglected field. It is hoped that this book, though omitting mention of the Clarke and Wentworth mansions, will promote the cause of their preservation as museum houses.

This reviewer has watched John Drury's enthusiasm for early Midwest architecture develop since about 1931 when he first came to the Historic Survey office to report activities and to indicate the "Widow Clarke" House as worthy of record. His many writings since have increased his influence for preservation and understanding of our antiquities. In "Historic Midwest Houses" he is at his best and it should be read by architects and laymen alike.

Earl H. Reed, A.I.A.



(Continued from page 2, column 2)

when he was able to visit the most interesting ecclesiastical sites, and participate in the works on St. Sophia in Kiev, the most venerable and the oldest (1037) of the Russian churches.

St. Sophia in Kiev represents a slightly Russified version of the contemporary Byzantine church style. It is in masonry, but shows the somewhat box-like shape and the cluster of domes (in this case originally 13, now 19) and tall, spire-shaped chapels which in the course of time became usual in Russia. St. Sophia as first built did not have the characteristic onion-shaped domes which developed in the twelfth century, and later, to provide an air-space over the masonry domes. These helmet and onion shapes are actually light framework above the masonry, and consequently their forms could be developed quite freely. In later examples like St. Basil's in Moscow fantastic effects of silhouette, relief, color and gilding were achieved. The effects of snow on such clusters are often very beautiful.

St. Vladimir, under whom Russia became Christian in 989, built wooden cathedrals in Kiev and Novgorod. These buildings have long since disappeared, but the basic character of existing wooden churches of later date suggests what their form most probably was. St. Basil's in Kiev probably had three gables in line, and St. Sophia in Novgorod four sets of stepped gables building up into an octagonal spire, for the building is reported as having had "thirteen tops."

The spire form thus introduced in wooden cathedrals had an ever-increasing effect on masonry structures. This is perceptible in the still half-Byzantine churches of Vladimir and nearby (12th century), and after the Tartars were expelled from Russia (1552) the influence is stronger still. The type of the Kremlin cathedrals in Moscow (1475-1509) merges with the spire-like type of the wooden churches at Dyakovo (1529) and Kolomenskoe (1531) to produce characteristic spire-clusters with onion domes over box-like church structures. Further animation is imparted to these designs in masonry by kokoshniki, which are rounded or angular gable forms derived from the familiar old-time stepped gables. St. Basil's church in Moscow (1554) is a well-known example, but is considered exaggerated, even in Russia.

Meanwhile the wooden church types were imaginatively developed also. A well-known example at Kizhi (1714) has the shape of an octagonal spire with 21 stepped gables and 22 onion domes applied decoratively. The essential strength of the tradition of the spire church is shown by the fact that the 19th-century domed Church of Our Saviour in Moscow, demolished by the Soviets, is being replaced by the spire-like Palace of the Soviets, with a 200-foot statue of Lenin on top of it, instead of an onion dome.

The following lectures in the winter program of the Archaeological Institute will be given in Breasted

Hall, Oriental Institute. They are free and open to the public:

Wednesday, February 18:

CORINTH, CITY OF APHRODITE

Professor Charles H. Morgan II,  
Amherst College

Friday, March 5:

ISFAHAN IS HALF THE WORLD

Dr. Myron B. Smith

Tuesday, April 8:

THE ANCIENT WORLD FROM THE AIR

Professor Jotham Johnson, New York  
University

### On Modular Co-ordination

"The word 'module' may become as indefinite and ambiguous as the terms 'home cooking, mother's doughnuts, air conditioning'. To architects who have followed the work of the American Standards Association, *modular* refers to a 4" basis in the manufacture of building products so that they will fit together without cutting. Modular co-ordination is one of the hopes of the building industry for lowering prices . . . The newest of the modular developments is the 4"x8"x4" modular brick. This bonds properly with backup units of concrete, masonry or tile. Hundreds of manufacturers have standardized their building products to conform with the 4" measurement of the modular brick as a basis for speedy and economical site assembly . . .

According to the Office of the Housing Expediter, 1947 will see a total of 50,000 prefabricated housing units shipped by the 56 member firms in the Prefabricated Home Manufacturers Institute. During the first six months of 1947, 15,000 were shipped. Thirty seven thousand such units were produced in 1946.

"Of course, we weren't heard very seriously, relative to the V.A. hospitals. I'm still mad about that—just as a matter of principle. Why should I pay 20 percent of my dinky income to keep a pack of guys in Washington, who couldn't support an office of their own, and who now take work away from you and me!"

—*Bulletin of the Indiana Society of Architects.*

Sherry O'Brien of the M.I.T. Club of Chicago says:

The round dining table was invented in 1783 by a Frenchman so that no one would have to sit at the foot!

The name restaurant comes from a medicinal soup called "Restorant" which a tavern served so well the patrons called the place "restaurant", in mid 16th century!

In 153 B.C., the first pay-as-you-leave restaurant—in Rome—failed due to the "forgetfulness" of the patrons!

A rose on an ancient Roman's table assured his guests that anything said would not be repeated. Hence the expression "sub rosa"!

Charles Field Wheeler, who was among the first to receive an Illinois state license as an architect, was born in Chicago on February 16, 1871, and died here in December 1947. When sixteen years of age he apprenticed to an architect in Chicago's loop from whom he received the rudiments of architecture. He furthered his architectural education at Lewis Institute and the Art Institute of Chicago. He was architect of many beautiful homes, apartment and office buildings, stores and garages in Edgebrook, Sauganash, Desplaines, Park Ridge, etc. Besides remodeling several older churches, he was architect of several new ones, among them Tabor Evangelical Church of Portage Park and Mayfair Methodist Church of Chicago.